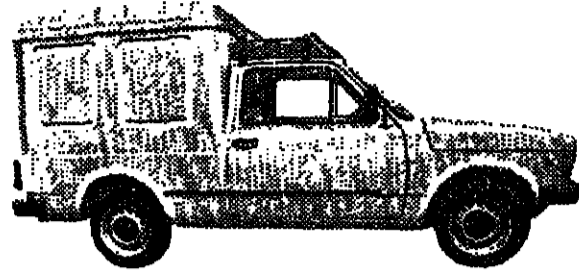


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Model	127 Fiorino	
Type	Fiorino 900	Fiorino 1050
Engine capacity, cc	903	1049
Max. power, hp, DIN	45	50
Max. Torque, kg.-m.	6.5	7.9
Compression ratio	9:1	9.3:1
Petrol	94	94
Drive	front wheel	front wheel
Front suspension	independent, double-acting, hydraulic shock absorbers, coil spring, anti-roll bar, sealed for life joints	
Rear suspension	independent, double-acting, hydraulic shock absorbers, leaf spring also acting as anti-roll bar	
Length, mm.	3736	
Width, mm.	1550	
Height, mm.	1808	
Brakes	self-adjusting, dual circuit	
Front	disc	
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock	
No. of doors	3/van	3/van
Max. speed, km./hr.	120	125

Price incl. VAT from **IL328,836**

FIAT 132



Fiat 132 — The Italian Prestige Car

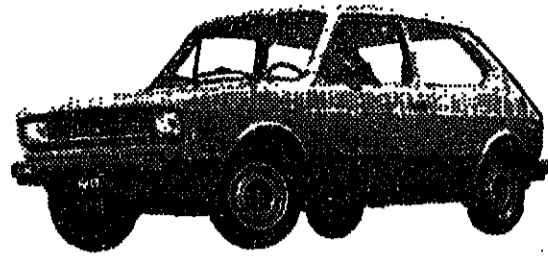
Model	132	
Type	1800	2000
Engine capacity, cc	1885	1995
Max. power, hp, DIN	98	113
Max. torque, kg.-m.	13.4	16.1
Compression ratio	9:1	8.9:1
Petrol	94	94
Front suspension	independent, coil spring, double-acting, hydraulic shock absorbers, anti-roll tie rods, sealed for life joints	
Rear suspension	live axle with 5 tie rods, coil spring, double-acting, hydraulic shock absorbers	
Length, mm.	4882	
Width, mm.	1640	
Height, mm.	1480	
Brakes	self-adjusting dual circuit	
Front	disc	
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock; servo assisted	
No. of doors	4	4
Max. speed (5 gears)	155-165	165-170
With automatic transmission	180	180

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Type	900	1050
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Max. torque, kg.-m.	6.5	7.9
Compression ratio	7.8:1/9:1	9.3:1
Petrol	83/94 or 94	94
Drive	front wheel	front wheel
Front suspension	independent, double-acting, hydraulic shock absorbers, coil spring, anti-roll bar, sealed for life joints	
Rear suspension	independent, double-acting, hydraulic shock absorbers, leaf spring also acting as anti-roll bar	
Length, mm.	3645	
Width, mm.	1527	
Height, mm.	1358	
Brakes	self-adjusting dual circuit	
Front	disc	
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock	
No. of doors	2-3-4	2-3-4
Max. speed, km./hr.	135	140

Price incl. VAT from **IL288,960**

FIAT 131



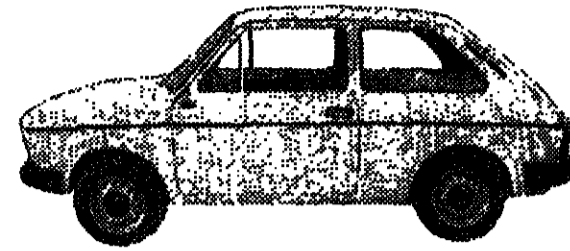
Fiat 131 — Rally-winning Family Car

Model	131	Mira-flori	Mira-flori	Pano-rama	Super Mira flori
Type	1800	1800	1800	1800	1600
Engine capacity, cc	1297	1297	1297	1297	1297
Max. power, hp, DIN	1801	1685	1801	1888	1588
Max. torque, kg.-m.	10.4	12.6	10.4	12.6	13.4
Compression ratio	9.2:1	9.2:1	9.2:1	9.2:1	9:1
Petrol	94	94	94	94	94
Front suspension	independent, coil spring, double-acting, hydraulic shock absorbers, anti-roll tie rods, sealed for life joints				
Rear suspension	live axle located by 5 tie rods, coil spring, double-acting, hydraulic shock absorbers				
Length, mm.	4284	4284	4284	4281	4281
Width, mm.	1661	1661	1661	1661	1661
Height, mm.	1381	1381	1381	1381	1381
Brakes	Self-adjusting dual circuit				
Front	disc				
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock; servo assisted				
No. of doors	4	4	4	4	4
Max. speed (4 gears)	150	160	150	160	160
5 gears	145-150	155-160	145-150	155-160	160-170
With automatic transmission	185	180	180	180	180

Price incl. VAT from **IL424,424**

The above information is of a general nature, only and subject to change

FIAT 133

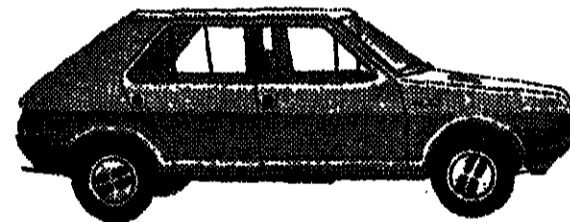


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Model	133	
Type	DB	
Engine capacity, cc	843	
Max. power, hp, DIN	37	
Max. torque, kg.-m.	5.6	
Compression ratio	9:1	
Petrol	94	
Front suspension	independent, double-acting, hydraulic shock absorbers, transverse leaf spring, anti-roll bar	
Rear suspension	independent, double-acting, hydraulic shock absorbers, transverse leaf spring, anti-roll bar	
Length, mm.	3461	
Width, mm.	1421	
Height, mm.	1328	
Brakes	self-adjusting dual circuit	
Front	drum	
Rear	drum	
No. of doors	2	
Max. speed, km./hr.	125	

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Model	Ritmo		
Type	60	85	75
Engine capacity, cc	1049	1301	1498
Max. power, hp, DIN	60	60	75
Max. torque, kg.-m.	8.3	10	12
Compression ratio	9.5:1	9.1:1	9:1
Petrol	94	94	94
Drive	front wheel	front wheel	front wheel
Front suspension	independent, coil spring, double-acting, hydraulic shock absorbers, anti-roll bar also acting as reaction bar, sealed for life joints		
Rear suspension	independent, leaf spring also acting as anti-roll bar, double acting, hydraulic shock absorbers		
Length, mm.	3697		
Width, mm.	1650		
Height, mm.	1400		
Brakes	self-adjusting dual circuit		
Front	disc		
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock; servo assisted on type 75		
No. of doors	6	5	5
Max. speed (4 gears)	145	160	160
5 gears	140-145	145-150	155-160
With automatic transmission	185		

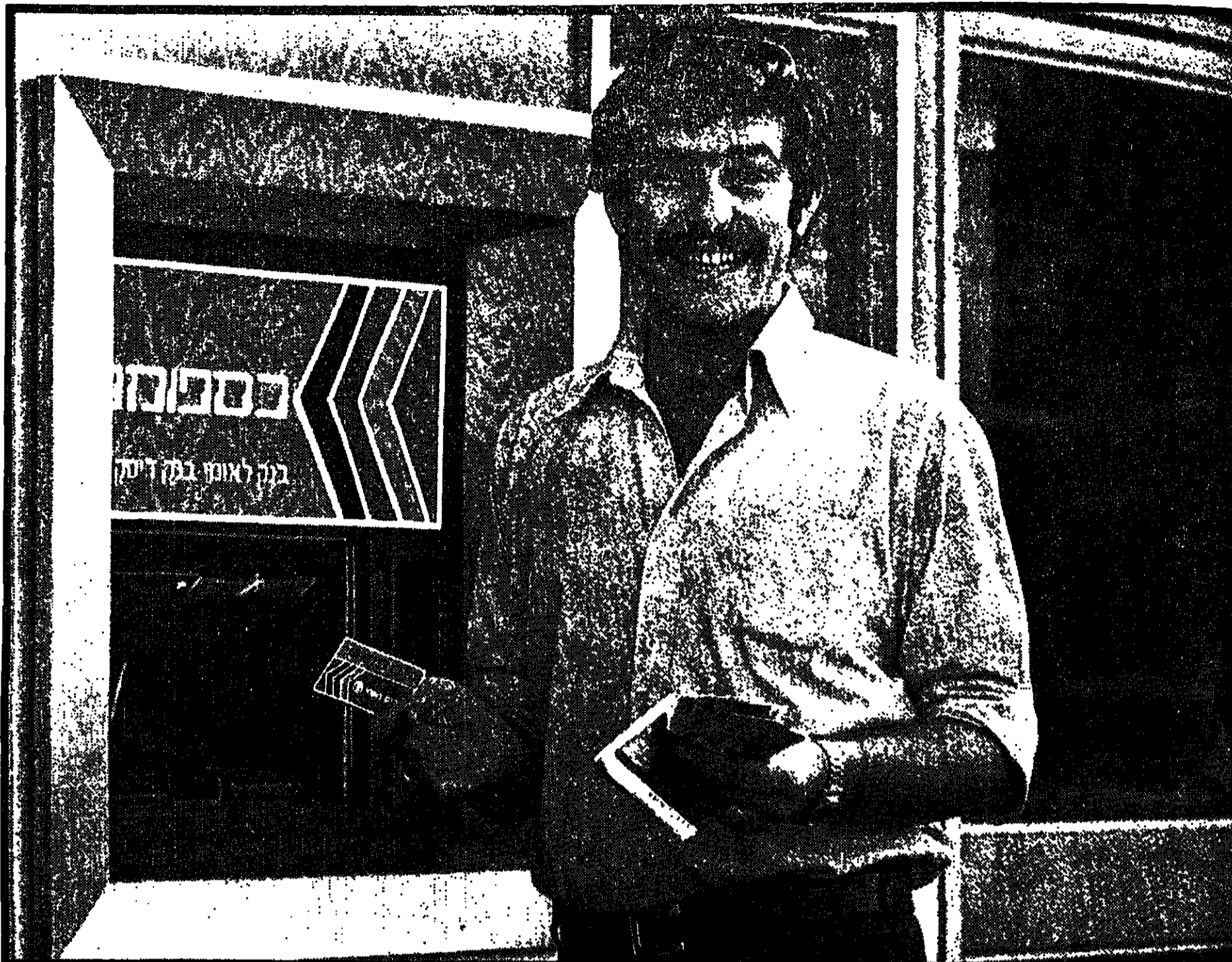
Price incl. VAT from **IL374,820**

THE JERUSALEM POST MAGAZINE

Friday, October 26, 1979

DAYAN'S DEPARTURE





On the cover: Moshe Dayan, photographed by Carol Gootler.

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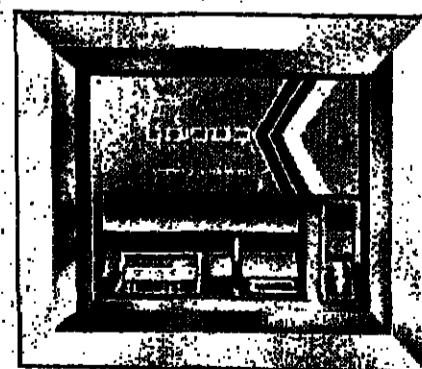
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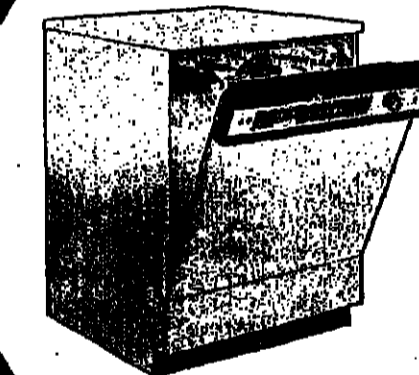
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MALCOLM TOON has come in from the cold. After three years of being surrounded by hostility and frozen out of contact with the real decision-makers, the retiring U.S. ambassador to Moscow is basking in the friendly smiles and warm sun of Israel.

"This is a purely personal visit," he told an editorial staff meeting of *The Jerusalem Post* this week, explaining his 10-day vacation here on his way home to Washington. "It's not a mission on behalf of the U.S. and certainly not on behalf of Russia. I have many friends here, and my wife Betty and I thought it would be a good opportunity to decompress."

Although the career diplomat's blunt talk upset quite a few Israeli officials during his 18 months as ambassador here in 1976-78, he remembers his tour of duty here with a fondness he could never muster for the Soviet Union.

Toon had served two previous terms in Moscow before returning there as head of mission. This final posting started on the left foot. Appointed to the job by Gerald Ford shortly before he lost the presidential election to Jimmy Carter, Toon was put in an embarrassing position when the Soviets dawdled for two-and-a-half months before approving him as ambassador because of his hard-line record.

Only after telling Secretary of State Henry Kissinger that the U.S. had been "pushed around enough" by the Soviets, and asking Kissinger to order the Soviet ambassador in Washington, Anatoly Dobrynin, to pack up unless approval went through, was Toon finally accepted as the U.S. ambassador.

"If they kick you in the teeth, you kick them in the teeth and don't turn the other cheek," said Toon, who asked how he thought the U.S. should deal with the Soviets.

Later — after being installed in Moscow — Toon was further embarrassed when Carter temporarily withdrew his name from the Senate confirmation proceedings. The ambassador remained in limbo for several months, until the president finally decided that Toon should be his appointee as he had been Ford's.

TOON MET Soviet President Leonid Brezhnev eight times during his service in Moscow, but had free access to Foreign Minister Andrei Gromyko — a man whom Toon describes as "very shrewd, a first-class professional who can change with the wind." Although in Khrushchev's time Gromyko was barely listened to, he is now a full member of the Politburo and very much respected. He is a survivor. "I disagree with almost everything he says and does, but I respect him. He's been through everything — and he tells you so."

Below that level, it was impossible to talk to anyone else on the Politburo. "It's just not the way we operate," Gromyko would tell Toon when the ambassador asked for more access to men of power. In three visits to Kiev, he was never granted a meeting with an important Politburo man named Sheblytsky, because he was always "helping with the harvest."

In his three years as ambassador, Toon never saw the inside of a Russian home: the only entertainment he was offered was in official or public premises. On his two previous tours of duty he did have informal contacts.

"The U.S. embassy people have a surprising net of contacts with government officials, journalists, artists, dissidents, refuseniks, and the like, while higher-level access

THAWING OUT AFTER MOSCOW

'Don't turn the other cheek.' That's Malcolm Toon's advice on how to deal with the Russians. The retiring U.S. ambassador to the Soviet Union took time out from his private vacation in Israel this week to talk with *The Jerusalem Post*. JUDY SIEGEL reports.



was not possible for the ambassador," he said. Toon thinks this isolation policy is a bad mistake on the Russians' part. "To understand each other we must talk to each other."

DESPITE HIS many years in the Soviet Union and fluency in the Russian language, Toon says he has little or no idea about what goes on at the top. "We don't have a clue as to what goes on in the Politburo. I can't tell you if Brezhnev is really running the show and what will happen after him. I think he probably makes major, but not all day-to-day, decisions. He probably works about two hours a day."

The aging Soviet leader suffers from serious cardiovascular problems, has undergone jaw surgery, and has had several strokes. But he managed to look "in good shape" when Toon saw him at the Brezhnev-Carter summit meeting in Vienna for the signing of the SALT II agreement a few months ago — at least during the first days of the meeting. "It put me in a rather bad position, because I had already told the President that Brezhnev was in bad shape."

But a private dinner after the signing, which Toon didn't attend because his Soviet counterpart was not included, was a "shambles." The Russian interpreter walked out because he wasn't seated as befitting his dignity and the world leaders were left to swim for themselves, as on one of the American delegation spoke Russian.

"There was little substantive dialogue, some drinking, and they broke up after an hour."

An additional annoyance in

"I wanted to be sure that it could be verified before I went out on the hustings to speak on its behalf." After being briefed in Washington, he is satisfied that the U.S. will be able to detect any significant violation by the Soviets in time to counter it. "But it's not verifiable in all aspects," he added.

If the "hawks" in the Senate succeed in strangling the treaty and deny Carter the two-thirds vote needed to approve it, American relations with the Soviets will deteriorate, but not fatally. Toon is most worried about the effect of a rejection on America's allies and friends.

"They would wonder what we're doing if, after negotiations through three administrations, it should fall to go through. Our allies will say: 'They don't know what they're doing in Washington.'"

AS FOR THE Israeli-Egyptian peace treaty, Toon pronounced it an important accord, but cautioned that "there is a long way to go."

Moscow, he said, labelled it as a separate deal, an attempt to get the Soviets out of the negotiating process and to expel them from the Middle East. "Everyone from Brezhnev down feels that we did them in after signing a joint declaration of principles with them in October 1977." Toon was not enthusiastic about the bilateral communique, and in any case it proved to be unworkable, since Israel would never go along with PLO representation in Geneva. Nevertheless, it was one of the factors which led to President Sadat's spectacular decision to visit Jerusalem.

The 63-year-old diplomat counsels Israel not to initiate feelers to the Soviets about re-establishing diplomatic relations between the two countries.

"I wouldn't worry about it. Let them come to you. Relax and forget about it. You have enough of your own problems."

Toon thinks that spokesmen in Washington and elsewhere have made too much of a fuss about specific cases of prisoners of Zion.

"Don't misunderstand me. We must continue to focus world public opinion on Soviet Jewry, but it must be a little less strident, with less noise about individual cases." The Russians, he explains, try to "prove their manhood, even if it is against their own national interest, when they are pushed too far."

Rumours that the Soviet authorities plan to close the doors to Jewish emigration are apparently only rumours at this point. But, he said, the current level of 50,000 exit visas is very high and the Soviets could be expected to lower it.

Asked about Brezhnev's attitude towards Jews, Toon said he's sure that the Soviet president, like most Russians, is anti-Semitic. "It's basically a Slavic trait. The Soviets look upon Jews as a long-range threat to their society, since Jews haven't been as easy to assimilate as the other nationalities."

As for their Communist "brothers," the Chinese, Toon regards the Russian attitude to them as paranoid. "They see the day when there will be over a billion Chinese and they'll have a powerful nuclear arsenal."

Although the two Asian giants may reach a *modus vivendi*, Toon sees no possibility of a permanent return to what they had before. "The animosity is just too deep for the damage to be repaired."

When dealing with the Soviets, the U.S. must take into account the deep suspicion of American motives in its China policy. "We mustn't do anything to fuel the Russians' suspicion," he cautioned.

THOSE WHO dream of major changes in the Soviet Union's totalitarian regime have a long wait, said Toon. "Some day, a long way off — maybe in 50 or 60 or 70 years — there may be a basically changed Soviet Union." A new development in the past few years is the dissidents, who have been persecuted but still not crushed. These forces must be allowed to go on at their own pace, with no intervention from the outside.

"In the long run, as they distance themselves from the revolutionary and World War II periods, the Russians will begin to think about their own problems, like housing conditions and improved standards of living, rather than about projecting their influence abroad."

Access to foreign radio broadcasts and the increase in foreign tourism that creates greater contact with the outside world may give this process a boost. Although the Soviets never had a democratic tradition, noted Toon, they see how inadequate their society is. Though deeply cynical about their system — and voting for unopposed Communist Party candidates because they have to play the game — the Russian people are fiercely devoted to their country.

Toon describes the Soviet economy as being in a "woeful state," largely because excessive control from the centre makes for inefficiency and the people in charge at the top and down at the local level are selected for their party loyalty rather than because they are the best people for the job. "The party is mucking everything up."

THE RETIRING ambassador is leaving his post "not terribly unhappy about going, but upset about yielding the job to a political appointee."

Thomas Watson, the former IBM president, was named by Carter for the position. "Watson isn't a professional diplomat," said Toon, "but an experienced, qualified professional wasn't available. You can't out your teeth in a place like Moscow."

The Russians, he added, would probably prefer a businessman to a tough-talking professional diplomat, so ironically, Watson may have more access to the top Soviet leadership than he himself had.

The suggestion that Toon go into politics is "totally academic," he maintained, primarily because, as a diplomat with long service abroad, he has no personal power base at home.

"I want to play golf, and I'd like to make some money. Like all diplomats, we spent a lot out of our own pockets," confided Toon, who served as ambassador in Prague and Belgrade before coming to Israel, and whose public service, including time in the U.S. Navy during World War II, spanned four decades.

While they were reimbursed by the government for entertaining non-Americans, the Toons had to provide at their own expense food and drink for the "hordes" of senators and other VIPs who turned up at the embassy. Betty Toon will enjoy getting out of the "hotel" business, with a large house and a staff of more than a score to direct.

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"FOR THE LAST 30 years, this country has not known of a case of an entire community being forced to uproot itself and start again somewhere else," said Eli Berman, secretary of Kibbutz Be'erot Yitzhak somewhat bitterly. "Yet, this is what is now being asked of us."

Be'erot Yitzhak is not one of the settlements of the Yamit area, being forced to evacuate as part of the peace treaty with Egypt. Nor is it situated in the controversial territory of Judea and Samaria. In fact, the kibbutz with a population of some 800 could hardly be sited nearer to the centre of the country, being about five kilometres along the road from Lod to Petah Tikva.

Yet, one year from now, this prosperous religious settlement will, in all probability, no longer exist, at least not in its present form. It is a victim of the ambitious plans to enlarge Ben-Gurion International Airport to enable it to cope with an expected doubling of passengers by the mid-1980s.

A central feature of the plan which has been put forward by the Israel Airport Authority is the extension of runway 03-21, presently only used by light planes, so that it will be able to take the big passenger jets. This runway runs parallel to the Lod-Petah Tikva highway and will become the main landing-strip in the Ben-Gurion complex. It will place Be'erot Yitzhak in the centre of the flight path, subjecting it to a noise barrage which will make normal life totally impossible.

"They have been warning us for five years that the plan exists and we ourselves have been discussing it for a year. But the time is now approaching when we must make a decision about what to do," said Berman. "None of the choices is easy and whatever decision we make, there is a terrible danger of the kibbutz breaking up. We're truly facing a threat to our existence."

THE KIBBUTZ has elected a committee, headed by Eliezer Shapir, to go into all the details of the plan. Shapir pulled out several thick files of documents and began to explain the situation, demonstrating an impressive technical command of the subject. He admitted that he had never dreamt of becoming an expert on flight paths, wind directions and noise levels. "But I've been living with this material day and night for months now, trying to find a way round the problem. I could probably tell you as much as anybody in the Airport Authority," he said.

Shapir explained that the runway extension will place the kibbutz 1.5 kms. from the landing spot and directly in the flight path. With 120 landings a day planned by 1985 and 170 by 1990, and with most landings taking place in the afternoon and evening, the noise will be excruciating.

Noise levels are measured according to the NEF or Noise Exposure Forecast scale. In most Western countries, residential building is banned when the NEF level is 82 points or above. The new runway will expose Be'erot Yitzhak to a level of between 40 and 45 points, making normal leisure activities impossible, not to speak of peaceful sleep at night.

But Shapir admitted that there was little prospect of getting the authorities to change their plan. "We, and to a lesser extent Moshav Mazor, which is a few kilometres down the road and therefore farther from the noise, are the only victims. From all

JET-AGE CASUALTY

Members of Kibbutz Be'erot Yitzhak are facing the prospect of evacuation from the site their settlement has occupied for three decades, victims of the planned extension of a runway at neighbouring Ben-Gurion Airport. The Jerusalem Post's ALAN ELSNER reports.

other points of view, the plan seems ideal and it will substantially reduce noise disturbance levels over populated areas."

AT PRESENT, all the jets use runway 03-26, both for take-offs and landings, and create noise disturbance over several urban areas, including Yehud, Or Yehuda, Beit Dagan and some parts of South Tel Aviv. Extending runway 03-21, so that it can take the big jets, will separate landings from take-offs so that they occur in different directions with no point of contact between them.

Since landings are much noisier than take-offs, 03-26 will become a quiet runway, with most of the disturbance coming during the mornings, when it is less of a nuisance. South Tel Aviv, Yehud and several smaller settlements to the east of Ben-Gurion will be almost free from noise disturbance. Beit Dagan will stay as it is today. Be'erot Yitzhak and Mazor will be the only losers.

"I can see the Airport Authority's side of the matter," said Shapir. "From their point of view, they will have solved the noise problem and made the noise disturbance level in Israel lower than almost anywhere else in the world."

"We have to make the sacrifice. There are some kibbutz members who don't believe the figure and won't recognize the fact that the noise will make life unbearable until they hear it. There are others who don't believe that this kibbutz has the strength to move to another place. But, in my view, this is the time for us to show our strength and make this important decision as a united community."

According to Berman, the atmosphere in the kibbutz is "very difficult." He explained that the settlement already has a tragic history. In 1948, when it was situated some five kilometres from Gaza, it was overrun and totally destroyed by the Egyptians in the War of Independence. Several of the founders lost their lives in that terrible time, when the kibbutz withstood several days of siege and bombardment before finally going under.

The members came to the present site in 1949 to begin again. "After 30 years of hard work, we have built something very beautiful here. Nothing can compensate us for all that we have put into this place," said Berman.

WHAT ARE the choices open to the kibbutz now? According to Berman, there are essentially four. "Firstly, we could shift some of the houses a short distance away and soundproof all the rest. Some members who can't bear the idea of leaving favour this solution, though it would make the normal collective life of the kibbutz impossible. Personally, I can't imagine a kibbutz where the members shut themselves up indoors instead of sitting out on the grass.

"Secondly, we could leave the fields as they are and move the houses a few kilometres away. But there is no guarantee that the present extension to the airport will be the last. In fact, we know it won't be. We also have the choice of moving to a completely different place. One possibility is to return to our old site in the South and join the block of religious kibbutzim grouped around Sa'ad. Many of the veterans support this for sentimental reasons."

Another possibility, which appears to have the most support among the members, including several of the opinion leaders, would have the



community rebuild itself in the block of religious kibbutzim near Beit Shean which includes Tirat Zvi and Sde Eilahu. Joining an existing group of religious kibbutzim is important, for the children need religious high schools.

Is there any support for settling in Judea or Samaria? Berman smiled. "Just because we are religious, that doesn't mean that we support Gush Emunim. Most of the people here are moderates. And the last thing we want is to put ourselves in an area whose future within the borders of the State of Israel is far from certain. This will be the second time Be'erot Yitzhak has had to move. We don't want a third."

At the moment, the issue is being discussed in small groups in members' houses. The kibbutz secretariat has made comprehensive information about the various choices available to the members. One gets the impression, though Berman refused to say so in as many words, that the kibbutz leadership is gently trying to influence members to vote for the Beit Shean possibility.

"You have to realize that when we vote, as we will have to in two or three months, it will not be a normal decision to be determined by a simple majority. We're trying to achieve as much of a consensus as we can. If deep splits emerge, the kibbutz will disintegrate. I'm afraid there will be dropouts no matter what decision is made. We're trying to work calmly and logically towards a decision that will keep the community intact."

Why don't the kibbutzniks take to the streets and conduct a public struggle, as the settlers from Yamit and the surrounding moshavim are doing? Berman's answer is philosophical. "They're essentially fighting about the amount of compensation they will receive. We don't want compensation. We want our kibbutz rebuilt wherever we decide, house for house, dunam for dunam."

Berman said that he sympathizes with the Yamit settlers, but does not agree with their methods. "They have been in Yamit a maximum of eight years, we have been here for thirty. They are being asked to make a sacrifice for peace, we are being asked to make it for a runway."

Today, Kibbutz Be'erot Yitzhak is calm and peaceful. At the time of my visit, children were bicycling around its leafy green paths and families were having a meal in the huge communal succa. It was hard to imagine that soon this idyllic scene will no longer exist and that members will have to start all over again from the beginning. □

POST PULL OUT GUIDE

The Poster ENTERTAINMENT

Jerusalem
ERIC CLAPTON — (Binyetel Ha'omah, tomorrow at 9 p.m.)
GRU GRU — Pantomime programme, with Henry Grubman, from Paris. (Israel Museum, tomorrow at 8.30 p.m.)
JULIAN CHAGRIN — Mime-comedian. (Hilton, tonight at 9. Tickets must be purchased before Shabbat)
MIVETI NIGHT — Songs and Yiddish plays of the night, performed by Gladys Hadaya and Danny Ziff. In English and Hebrew. (Hilton, Thursday at 9 p.m.)
THE CIVY — Italian 1987 film directed by Antonioni. (Israel Museum, Tuesday at 8 and 8.30 p.m.)
WALKING ON A THIN LINE — By Adina Bar-On. Art performance combining movement, sound and space. (Israel Museum, Wednesday at 8.30 p.m.)
YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, Monday at 9 p.m.)
Tel Aviv
DAVID BROZA — (Tzavta, 30 Ibn Gvirol, tomorrow at midnight)
FESTIVE AND POPULAR SONGS — (Laromme Hotel, Sunday)
GAZOZ — (Belt Hehayal, Weismann and Pinkus, Wednesday at 9 p.m.)
GRU GRU — (Tel Aviv Museum, Monday at 8.30 p.m.)
IN A PANIC — Comedy with Matti Giladi. (Belt Arlosoroff, 6 Bellinson, Monday at 9 p.m.)
JAM SESSION — P.C., trumpet; Danny King, bass; Carol Abramovitz, guitar; Jerry Garbel, drums. (Laromme, Thursday)

JAZZ IMPROVISATIONS — Yitzhak Steiner and his band. (Laromme, tomorrow at 8 p.m.)
LIFE IS NO HONEYMOON — With Gad Yagil and Hanna Laslow (Ohe! 6 Bellinson, Tuesday at 9 p.m.)
SONGS OF ISRAEL — Shulamit Lovan, accompanied by Yitzhak Steiner and his band. (Laromme, Tuesday)
YIDDISH SONGS AND SKITS — Nira Rabinovitz, Miriam Fuka, Yitzhak Steiner and his band. (Laromme, Wednesday)
ZVIKA PIK — (Belt Hehayal, Sunday at 9 p.m.)

Halfa
MATTI CASPI — (Halfa Municipal Theatre, 50 Pevanor, Tuesday at 8.30 p.m.)
Other Towns
GAZOZ — (Holon, Rina, tonight at 9.30)
HAGASHASH HAHIVER — In a programme written and directed by Yossi Banai. (Beerseba, Glat, tonight at 8.30)
HAVA ALBERSTEIN — (Ein Vered, tonight at 9.30; Avihail, Belt Hagdudim, tomorrow at 9 p.m.)
IN A PANIC — (Ramat Gan Ordes, tonight at 9.30; Belt Hanan, tomorrow at 9 p.m.)
LIFE IS NO HONEYMOON — Givatayim, Shavit, tonight at 9.30; Kiryat Haim, Belt Nagler, tomorrow at 9 p.m.; Sderot, Monday at 8.30 p.m.)
MATTI CASPI — (Givat Haim, Monday at 9 p.m.)
TELL MECHUVAN — (Kiryat Yam, Nitzan, tonight at 9 p.m.)
ZVIKA PIK — (Bat Yam, Tuesday at 9.30 p.m.)



Gene Wilder (Centre) is an Orthodox Polish Rabbi who comes to save the Wild West in "The Frisco Kid."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
ABELARD AND HELOISE — (Pargod Pocket Theatre, 94 Bezael, tonight at 9. Tickets must be purchased before Shabbat.)
DEAR LIAR — By Jerome Kohn. Based on the letters of George Bernard Shaw and Mrs. Patrick Campbell. Produced by the Beerseba Theatre. (Khan, opposite railway station, Thursday at 8.30 p.m.)
SEVEN BEGGARS — New Khan Theatre production, directed by Yossi Yizraeli. (Khan, tomorrow, Sunday, Monday, Tuesday, Wednesday at 8.30 p.m.)
SPRING AWAKENING — By Frank Wedekind. (Jerusalem Theatre, tomorrow and Sunday)
Tel Aviv
AND THERE WAS A HOLE... — Political documentary about the Halfa Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also initiated the Project. (Tzavta, 30 Ibn Gvirol, tonight at 9.30 and midnight; Monday at 8.30 p.m.; Thursday at 8.30 and 10.15 p.m.)
CHAPTER II — By Neil Simon. Camerit Theatre production. (Camerit, 101 Disengoff, Sunday through Thursday at 8.30 p.m.)
DEATH OF A SALESMAN — The Camerit production of Arthur Miller's play. (Camerit, tonight)
THE DYBBUK — Hebrew adaptation of Ansky's famous Yiddish play. (Habimah's Large Hall, tonight at 8.30; Wednesday at 8 and 8.30 p.m.)
THE FALL — By Albert Camus. Translated and directed by Nilo Nital. (Belt Hoven, Disengoff St., tomorrow)
L.S. DIONYSOS — The title is a combination of LSD and Dionysus, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Nilo Nital. (Tel Avivon Bayit, 26 Zochariah, Tuesday)

Other Towns
JERUSALEM SYMPHONY ORCHESTRA — For details see Jerusalem. (Kfar Sava, Municipal Cultural Centre, Monday)

FOR CHILDREN & YOUTH

KISHNARHTA — Play with actors and puppets. (Neva Shanan, tomorrow at 11 a.m.; Ashdod, Ashdod Hall, Monday at 4.30 p.m.; Holon, Yed Lebanim, Wednesday at 4.30 p.m.)
THE SNOW QUEEN — Erik Smith's puppet theatre. (Kfar Sava, Cultural Centre, Monday; Hadera, Hol, Tuesday; Pardes Hanna, Dekel, Wednesday)
OPERA
THE ISRAEL NATIONAL OPERA Founder: The late Edith Billette. Conductors: George Sin... Under: Tz. Siki, Arish Levanon... Conductor: Dr. Hillel Finy
MADAMA BUTTERFLY — By Puccini. Cast: Caterina Minicozzi, Viorica Pop, Rio Novello, Umberto Scalavino, Gloria Sharon, Freddy Peor. (Tel Aviv, Wednesday)

TRAUMATIZED TRIANGLE

Germany's relations with Israel and with Jews are overshadowed by the dark cloud of the past. While they are formal, they can hardly be called normal, writes WIM VAN LEER, just back from a Berlin seminar.



of Israel, asks whether "Jewish life" in Germany may not be based on self-deception. The German Federal Republic's ambassador to Israel, Klaus Schütz, forthright and to the point as always, denies that there is a "Jewish life" in Germany today in any way comparable to that of the past. Yes, Jews live in Germany, but that is hardly the same thing.

THE PRESENT RISE of the neo-Nazis is discussed. There are some 180 groups today, of which only three have more than 300 members. Not to worry, Galinsky makes a hortatory plea for the banning of newspapers of the ultra-right like the *National Zeitung*, which is kept under newsstand counters. It goes in for such headlines as "Concentration Camp Victims Invented"; in a number of Jews are to be found among groups of the ultra-left, like the Anarchists, the Maoists and the Trotskyites, with Danny Cohn-Bendit the daddy of them all.

Prof. Becker, a staunch, although not uncritical, supporter

many, to name but a few. Records of old army songs and marches are also on offer. In counter-balance, there is a commemorative meeting on the 260th birthday of Moses Mendelssohn, and an exhibition of the 19th century Jewish painter, Max Liebermann, a form of testimony, if not adoration, known as "White anti-Semitism," where the Jews can do no wrong. But, not to worry.

I am invited to attend a showing of Velt Harlan's anti-Semitic film *Jud Süss* (1940) at the Moabit Youth Centre, part of an information cycle on the Nazi period. Having seen the film some half a dozen times, I beg to be excused, but agree to take part in the subsequent question period.

I arrive in the hall towards the end of the film, when Jew Süss (Werner Kraus) is pleading for his life. A ripple of snickering can be heard, and when he is hanged, there is loud and bewildered applause. Presently Prof. Erik Stern of Columbia University and I, flanking Jochen Klieker, stage the audience from the stage. There are about 170 people, including some two dozen members of the neo-Nazi Viking Youth, in leather coats and bomber boots with punk-rockers' hairdos. The

OUR HOST was the Berlin branch of the Aspen Institute for Humanistic Studies, which has headquarters in Colorado and branches in Washington, New York, Tokyo, Hawaii and Jerusalem, and continuing programmes at other centres.

The Institute is funded by the Anderson family out of income derived from Atlantic Richfield Oil Company.

Most foundations show some concern for making this world a better place to live in and try to influence the course of world events. Some spend their money on education (the children of today are the voters and executives of tomorrow), some on religious institutions (only through our brand of salvation can man find the path to righteousness and bliss) and others on scientific research (only by understanding the universe can man learn to live in it).

The Aspen Institute spends its money on bringing people together in seminars and symposia, believing, not unreasonably, that through confrontation and intelligent discussion of academic, political and practical issues, we reach a higher degree of mutual understanding. Around its tables, political and religious leaders, top academics and business executives wrestle with the complexities of human relations in the widest sense of the word. As a listening post of informed world opinion, it occupies a unique place.

In Berlin, the theme was "German-Jewish-Israeli Relations," and the 27 participants represented a wide spectrum of opinions, and ranged from the Countess Dönhoff (the proprietor of *Die Zeit*) to Prof. Hamilton of Columbia University, a black scientist obviously unfamiliar with the subject. Seven of the participants hardly spoke.

THE ISRAELI contingent included Asher Ben-Nathan, our first ambassador to the Federal Republic, around whose debonair *Gesinnung* the Mercedes engineers had doubtlessly designed their black limousines, but who in the discussions was still addressing Adenauer's Germany; Prof. Yaron Ezrahi of the Hebrew University, who gave the seminar a powerful linking that not all Israelis stand four-square behind the Likud's policies; Shlomo Lahat, Tel Aviv's energetic mayor, who was too busy being feted by his opposite number in Berlin to attend more than a few sessions or say very much (obviously it is better to be an incumbent mayor than an ex-ambassador); MK Moshe Meron, deputy speaker of the Knesset, who gave us the party hard-line, drawing on the politician's inexhaustible supply of stock-phrases ("Two days ago in Halfa I was breaking bread with President Anwar Sadat..." and "If we gave up one inch of territory, we would endanger Israel's very existence").

Another participant was that 84-year-old professional *enfant terrible*, Dr. Nahum Goldmann, now in his anecdotal, entertaining those who had not heard him before with his maverick views and continuing ego-massage ("As I said to de Gaulle... I warned Truman... I told Macmillan..."), after a lifetime spent rubbing shoulders with the Great (and some pretty shoulders as well).

His party piece was delivered with wit and elegance: "How can one organize a people 80 per cent of which lives outside its homeland?" And "The Jews had in the *Shulchan Aruch* a portable fatherland." And, speaking of

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2 special shows at the Hochal Cinema, Petah Tikva on Nov. 14 at 6.30 and 8.30 p.m. Advance booking (limited seating available) from Nov. 5 onward: 7-8 p.m. To avoid the rush — book in advance.

THE NEW production at the Yuval Theatre, *Whose Life Is It, Anyway?*, deals with one of the most painful issues of our times: does it serve any useful purpose for physicians, armed with the formidable tools of modern medical technology, to prolong a life that has become nothing but a burden to the patient, with no hope whatever of improvement? It also touches on an existential question: does a person have the right to take his own life, or is this a gift to be considered beyond his disposal?

Whose Life Is It, Anyway? was originally written for television by British playwright Brian Clark, and in that form was seen on our screens before it became a big draw on the London stage.

Ken Harrison, a young sculptor, is in hospital after a road accident which severed his spinal cord and left him completely paralysed from the head down. The dedicated hospital staff, headed by Professor Emerson, succeeded in bringing him back to life and keeping him alive.

Despite his cruel injuries, Harrison's mind is as lucid as ever. He is a man of intelligence and sharp wit, with a gift for the clever turn of phrase. These qualities make him the favourite of the staff, especially the female

Dilemma of Life-and-death

THEATRE / Mendel Kohansky

contingent. Even Sister Anderson, the tough, old-maidish chief nurse ministers to his needs with extra dedication, assisted by Kay Saddler, the lovely, eager student nurse. Those ministrations are highly complex and demanding, since the patient can do nothing for himself, cannot attend to his bodily needs, cannot even turn over when he gets tired of lying on one side.

For Emerson, Harrison is basically a challenge, an object on which he can exercise his professional skill. He is, of course, well aware that the man will never again be able to live a normal life, that he will forever be dependent on the horrendously expensive care in order to maintain his existence, but as a physician

who sees his sole duty as saving and preserving life, he dismisses these considerations from his mind.

WHEN HARRISON learns of the true nature of his condition, he decides to put an end to his life. Physically helpless, he asks Emerson to stop the treatment and let him die, but the physician adamantly refuses. Harrison hires a lawyer to handle his case.

The lawyer is at first horrified at the thought of representing a client who wishes to die, but eventually sees Harrison's point of view and agrees to act for him. He asks Emerson to discharge Harrison from the hospital, which would mean almost immediate death. Emerson refuses.

Harrison's wish, he argues, must not be honoured because he is no longer in full possession of his mental faculties.

The hospital psychiatrist is brought in to give an opinion; the patient naturally proves to be better balanced mentally than the doctor, who keeps bumping into the furniture and dropping his papers; the lawyer files a petition.

THE HEARING takes place at Harrison's bedside, and the arguments of the two lawyers, Harrison's and the hospital's, the decision of the judge, and its effect on Prof. Emerson, form the dramatic denouement of this well-constructed play.

In fact, *Whose Life Is It, Anyway?* is so well constructed that it is almost mechanical with its predictable developments. Dealing with one of the most controversial issues of our times, it has nothing to say to shed new light on the subject, to give us new insights into the nature of life at its critical moment. Also, the characters are of little interest, beginning with the hero, who is a stereotype of the wisecracking young man, his tragic predicament having done little to give new depths to his mind, and ending with the judge, whose verdict, expressed in a long, well-

phrased speech, is guaranteed not to make judicial history.

THE YUVAL Theatre's production, under the direction of Uri Rothschild, is competent and clean but lacking in inspiration, and the acting ranges from the competent to the cliché-ridden.

Gedalia Besser in the leading role — a most difficult one, considering that he has only his face and his voice to work with — falls to imbue the text with more meaning than it has, and his frequent rapid transitions from amiable banter to fits of angry despair are not quite believable. Ariel Furman is Professor Emerson; Aviva Ger, the pretty, sympathetic Dr. Scott; Edith Zur plays the standard tough Sister Anderson; Yossi Yablanka is the lawyer; Avraham Ninito the judge; Haya Pick is the pretty, blushing student nurse (after three years in nursing school she ought to be able to make a neater hospital corner), pursued by Moshe Abgi as the horny young orderly, who acts the comedy relief in a manner belonging rather to the *burekas* theatre; Eltan Ben-Dov tries to be funny as the fumbling psychiatrist.

The set by Omri Rothschild is workable, and it is probably not his fault that some members of the cast trip over it.



Gedalia Besser as the patient and Haya Pick as the student nurse in "Whose Life Is It Anyway?"

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Dutch treats

CINEMA/David George

SUDDENLY, after years of depression following its founding in 1902, the Dutch film industry is beginning to blossom. The Dutch had a reputation for producing a few good animated films and several high quality documentaries each year; now the Dutch feature film is coming into its own. The few established masters such as Bert Haanstra and Charles Huguenot van der Linden continue to win awards, but this is predictable. What has surprised everyone, and especially the Dutch, is the success of a number of feature films that have made an impact outside Holland.

Before 1975 there were the towering achievements of

Haanstra's *Ape and Super-Ape* and van der Linden's short film *This Tiny World*, both of which won Academy Awards in 1973. There was the masterful animation of Ronald Bijlma in his *Brainwash*, in which a totalitarian regime was almost overthrown by the power of a single optimistic trombonist. There were several very high quality documentaries, especially George Sluizer about Brazil (*Joao and The Raft*). And that was about it.

The past four years, however, have seen an artistic awakening — over 18 feature films are now being produced each year, and many of these have been worthy of invitations to the Berlin,

Cannes and San Francisco film festivals.

A new group of young directors has come along. Influenced heavily by the French *Nouvelle Vague*, they have been turning out films primarily in two categories.

The first of these is the psychological thriller; while this type of film hardly does credit to the talent of the director, it does well at the local box office.

The second category falls somewhere between the *avant-garde* and the commercial art-film, and directors such as Wim Verstappen, Pim De La Parra, Rene Van Nie, Frans Zwartjes, and Fons Rademakers definitely deserve our attention.

It is interesting that among the young and established filmmakers, only one woman — Nouchka van Brakel — can be found. It is also worth noting that her films are among the best-received at various festivals.

The films seem to have several

common threads running through them. They are a series of painfully honest, almost amazingly naive, representations of the problems that the Dutch are trying to come to grips with. And though these are universal topics, the films remain uniquely Dutch.

When Haanstra's *Dr Pulder* searches for the meaning of his life, it is within the distinct context of the life of a small town Dutch doctor surrounded by juniper-scented gin, a countryside of canals and the uniqueness of nearby Amsterdam.

When the characters in Wim Verstappen's *Pastorale 1843* seek to deal with the moral and pragmatic issues of German occupation, they too remain entirely Dutch, and it is the unique geographic and social setting that allows the story to take place at all.

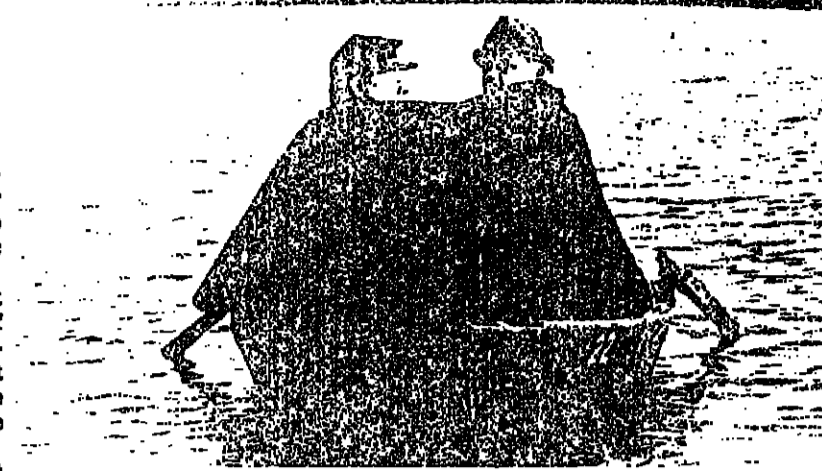
In *Anna, Child of the Daffodils*, Rene Van Nie gives us the story of a girl recovering from

schizophrenia. The girl, her bourgeois parents, her sister and brother, all sensitive and sympathetic, also remain distinctly Dutch and are clearly placed within that setting.

Even the highly accomplished photography becomes localized in that cinematographers seem to rely heavily on the 17th century mood and colour patterns of Rembrandt and Frans Hals for their indoor shots and on those of Jacob van Ruisdael for their scenic views.

Such "localisation" does not at all limit the value or the beauty of the films. It lends, in fact, an additional sense to the viewer — that of knowing in some depth the background and history of the characters and the nation.

Israelis will have an excellent opportunity to view a major collection of these films during November. Ten films, representing a cross section of the last four years' work in Holland, will be



Closing shot of Nouchka van Brakel's episode in 'Melancholy Fireside Tales.'

shown at the Haifa, Jerusalem Netherlands Embassy, and Tel Aviv cinematheques, cinemathèques and the Israel Film Centre.

A pensive moment in 'Sarin', produced and directed by Jacob Byl.

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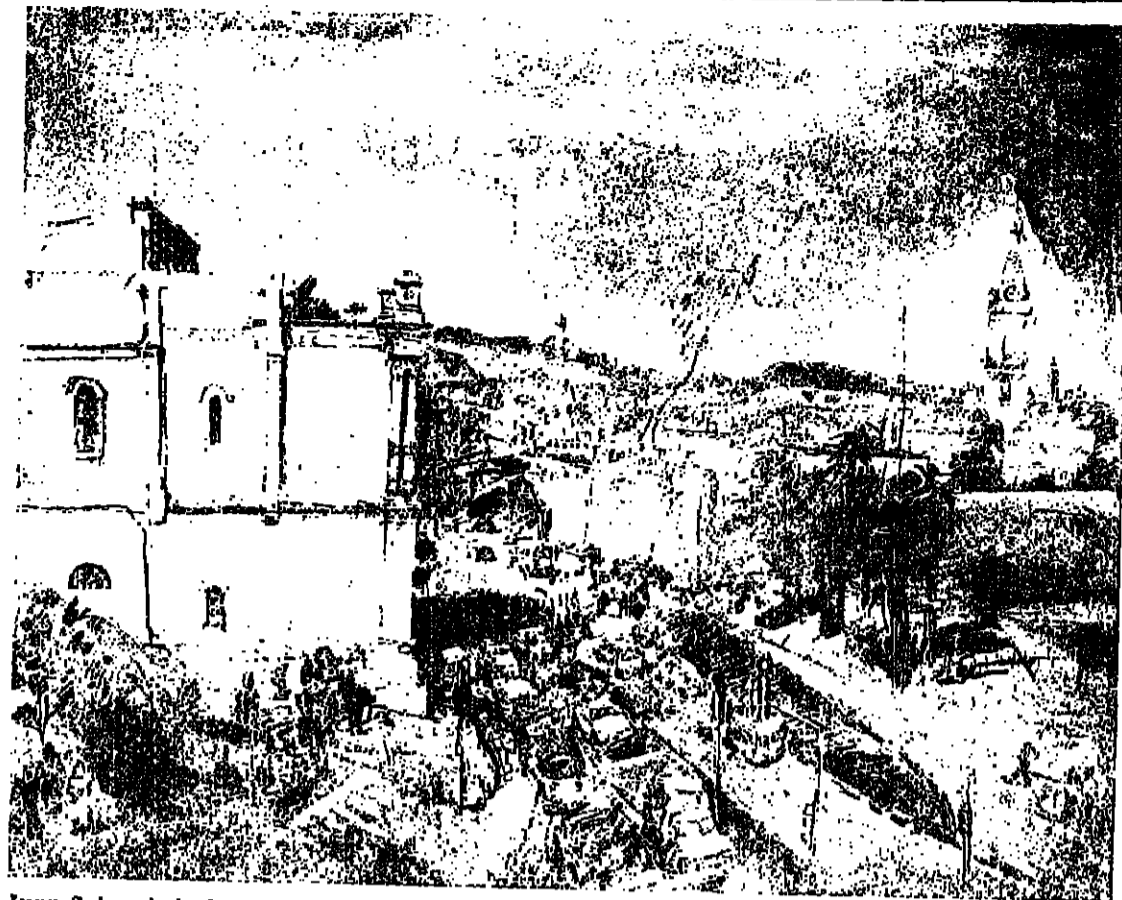
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Ivan Schwebel: from the "Jerusalem Rooftops" series (Givon Gallery, Tel Aviv).

Schwebel's Jerusalem

Gil Goldfine

JERUSALEM: beautiful and unsightly, spiritual yet plebeian, small but larger than life; it has been the poetic theme of countless artists and writers and their traditional treatment has been one filled with respect, awe and a plethora of historical perspectives. But for this reason Jerusalem has also become a conceptual vision, a cliché ridden subject insulated by an imaginary golden halo.

With his "From Jerusalem Roofs" series, Jerusalem painter IVAN SCHWEBEL helps to smash this subjective myth by going to factual sources. Painted from three roof-top locations (14 Shlomzion Hamalka, 17 Jaffa Road and Zion Square) Schwebel turns typical views of the Capital into beautifully conceived, remarkably drawn, engrossing pictures in which the past and present, the conscious and the subconscious are forged into one.

Looking down and into the familiar streets or vistas of Schwebel's Jerusalem one immediately discerns his burning enthusiasm and vital dialogue with the city's environs. Using graphite, charcoal and pencil, Schwebel zooms in and out of Jerusalem's shadowed architecture, capturing the commercial centre with the same grace that he describes the more romantic, Turneresque, sweep of the hazy Old City walls.

With strong, buffeting strokes and delicate contours that lend substance to the larger, smoothly smudged areas, Schwebel presents the viewer with an excitingly honest appraisal of his real and imaginary encounters with buildings, peddlars, traffic jams, angels, Kings and concubines. These paintings are lofty, uncorrupted corners of true humanistic "energies," of human thoughts and conduct, of heroes and underdogs, adversaries and protagonists.

A Schwebel picture should not be scanned. The intense allusions are there to be considered and

contemplated, as a method of following the artist's psychic tracks. At times, this poses problems, for his narrative illustrations rarely progress from a beginning to a middle and an end. Schwebel's primary goal is to project an all encompassing Gestalt. Segments jump back and forth according to emotional penetration rather than illusionistic correctness.

Schwebel uses his brush with greater control than hitherto. The familiar, unharnessed, flying straps of colour have been locally confined as "descriptive" additives to the black and white foundation rendering.

THREE canvases describing the demolition of the Zion Cinema are dramatically composed in a tumultuous caravaggio-like application of steep angular openings and foreshortened volumes coupled with an apocalyptic palette of cadmium red, chrome orange, ultramarine and greys. Schwebel's maniacal use of penetrating perspectives, combined with a bracing palette, pronounces his emotional concern at the destruction of a national landmark, a location he calls "the centre of Israel."

From political aggravation to historical drama, modern Jerusalem plays host to the figures of David and Absalom as Schwebel seeks out, in figurative forms, the pent-up energies of their very human behaviour. A Rembrandt-inspired Absalom figure walks humbly towards a reconciliation with David; in a second painting, a long-trousered saviour swoops down from the heavens to beseech a proud Abraham (Schwebel himself) to sheath the sacrificial knife and free Isaac.

The drama of life is not a tangible act or an absolute thought for Schwebel. He carries this drama with him and lets it boil over onto a subject with which he finds some affinity. His ground zero is not the subject in front of him but the subject within him.

Schwebel's work does not belong to any schools nor subscribes to any convention. It is extremely personal, and in a way even avant garde; in light of today's accepted norms for the fine arts. With every new exhibit, Schwebel, reaching new levels of excellence, becomes a more important artist. "From Jerusalem Roofs" contain some of his best work to date. (Givon Fine Art, 85 Gordon, Tel Aviv). Till Nov. 8. □

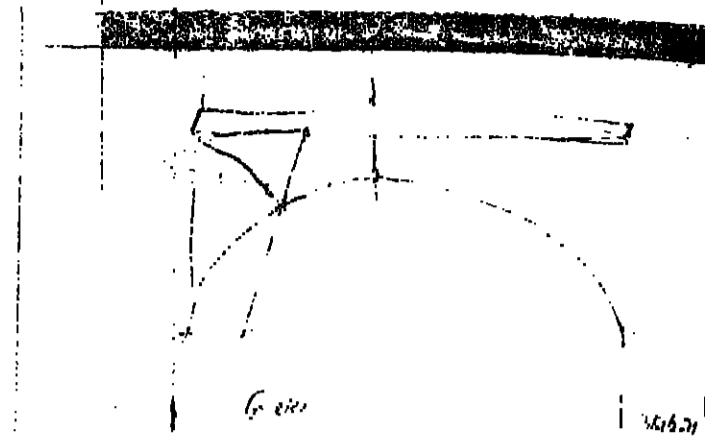
From Russia, with marble/Ephraim Harris

YURI KALENDAREV, trained at the Leningrad School of Industrial Art and in Israel since 1976, presents his first one man show of sculpture. Impressive works in smooth, polished marbles. A stylised realism marks his work, thereby avoiding austerity and often permitting the viewer to ascribe his own meaning, e.g., drift in a white boat with tilted black mast; "Boat and Bird Silhouette" — a schematic hull supplies a favourite theme and central motif. Both instances fix movement in space and the outsize "Butterfly" creates a similar idea. On the whole his expertise lies in volume, rounded contours clearly cut into space and balanced by an accurately sited line or cleft within the body. (Goldman's Gallery, Haifa).

ISRAEL WEINBERGER shows various graphic media, technically competent, not always well composed. (Ritz Gallery, Haifa). Till Nov. 2.



Yuri Kalendarev: "Day Boat", marble (Goldman's, Haifa).



Tuvia Katz: painting on paper (Israel Museum).

Israeli dilemmas

Meir Ronnen

TUVIA KATZ has received the accolade of a one-man show (of mixed-media works on paper made over the last decade) at the Israel Museum's Cohen Print Gallery. And while it is good to see an Israeli at this venue after a long break and while Katz has a virtuoso control over his chosen technique (chiefly of drawing with a pencil into broad swathes of soft-toned acrylic colour), the show is curiously unexciting: it has very little to say. Perhaps the most interesting thing about it is that it is a direct continuation of mainstream Israeli abstract-expressionism: one can trace a direct line from Zaritsky, Stenatsky, Aroch, Raffi Lavie and Kupferman. Some of the sources are to be found in the adjoining main gallery.

The titles of the works, ranging from Israeli mystical geography to the Zarathustra self-image, are given much importance in the catalogue notes but the works are so abstracted (despite early references to maps and landscape) that the attempt to inject an element of mysticism and personal dilemma seems almost superfluous, to say the least. One could quite easily give them any other title.

Katz' works have a very engaging attractiveness, with the accent on surface beauty and limited, often ingratiating colour; there is little attempt to tackle problems of colour harmony on a more extended scale. The results are "aesthetic," sympathetic at best and a trifle precious at worst, particularly in the smaller unmounted works. Collage has

become a recent interest but it has led Katz into paths already explored by too many others abroad. Katz seems to be part of the contemporary dilemma, yet another skilled, sensitive actor in search of an author.

Katz, born in Poland in 1936, was taken to the Argentine the following year; he joined Kibbutz Hukuk in 1960 and of late has spent a few years in Brazil and London. He recently settled in Jerusalem.

SAM FRANCIS, a major American abstract expressionist and leading action-painter, opened a mammoth show at the Israel Museum this Tuesday; a review will appear next Friday.

A FORMIDABLE Israeli trio are showing recent works in Jerusalem, but the exhibit is disappointing. MOSHE KUPFERMAN presents drawings-cum-paintings on paper that are all impeccably brought off but over-familiar in approach. AVIVA URI, long involved in a search for something different from the frenzied calligraphy that made her a singular pioneer of Israeli abstract expressionism, has turned to depressing collage: dark, burned colours and materials, combined in a manner that was hackneyed decades ago. JOSHUA NEUSTEIN shows some new "torn pieces" that, with the exception of the appealing and painterly blue one, are poorly composed. Neustein has this time mounted the irregular shaped torn papers inside a closed white field, creating compositional problems: the negative spaces assume unrelated, non-dynamic values. Neustein also shows a few elegant, if slight, drawings, in which the pencil line connects with folds or scoring in the paper, a not entirely original device. (Hillel Gallery, Rehov Hillel, Jerusalem).

EVERY artist has a story, but this paper has tried to consistently avoid "human interest" stories about artists, preferring to concentrate solely upon examining the nature of what they produce, regardless of the number of camps in which they were incarcerated or the number of parachute jumps they have made. The debut of self-taught YITZHAK EFRATA cannot be approached from the point of view of art criticism. His ceramic tiles, drawings and gouache paintings are those of an amateur, and though a few works like "Rocks" and "Dunes" show that he has a talent worth developing under a professional teacher. To give just a few lines to his story: Efrata was born among the destitute of Jerusalem's Musrara Quarter and learned to express himself through contacts with "Life Line for the Old," the wonderful Musrara workshop run by Myriam Mandilow. "Life Line" members pitched in and made his frames. (Jerusalem Theatre Gallery for New Artists). Till Nov. 17.

ALSO at this venue is a show of symbolist paintings and some portraits by Mexican painter Enrique Crisoh. □

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IT HAPPENS every seventh year, and this is it. The Sabbatical Year of the Land (*Shnat Shmita*) poses complex shopping problems for the ultra-religious consumer, most acutely as regards fresh vegetables, but ultimately involving all food grown in Israel or manufactured therefrom. An estimated 100,000 or more Israeli Jews try to observe strictly the biblical injunction commanding the Children of Israel to let the land lie fallow one year out of every seven.

For most of the population, the Sabbatical year is scarcely felt. A majority of Jews, even among the Orthodox, accept the concept of *heter mechira*, a dispensation to sell Jewish-owned lands to a non-Jew for the duration of the Sabbatical — comparable to the sale of heaven for Passover. The idea of *heter* arose in the period of early Zionist settlement, for the Sabbatical of 1889-90, and has been repeated every seven years by leading rabbis, though not accepted by all.

Prior to this Rosh Hashana, the Chief Rabbinate transacted such sales on behalf of Jewish farms which market through the Tnuva cooperative — which means virtually all Jewish-owned farmlands — and Chief Rabbi Goren then certified that all Tnuva's produce of the year will be considered an *otzar beit din*, i.e., a stockpile technically belonging to the Rabbinical Court, and hence allowed to be distributed to Jewish consumers. Even when the land on which they are grown is not Jewish-owned, these fruits and vegetables must be marketed in a way that is legally different from the usual sale for profit. To the average consumer, however, it will appear as business as usual.

THOSE JEWS who observe *Shnat Shmita* more literally are primarily the ultra-Orthodox who follow Agudat Yisrael and Eida Haharedit authorities. Their largest concentrations are in Jerusalem and Bnei Brak. They do not accept the concept of land sale, and special arrangements must be made to supply them with produce *lelo hashash shvi'it* — free of Seventh Year suspicion.

This comes from one of four sources: warehouses storing produce from the previous year; Arab-owned fields; imports from abroad; Jewish-owned land outside the "historical boundaries" of the Land of Israel.

This final point is controversial. For example, Jerusalem's Ashkenazi Chief Rabbi Bezalel Zolti has authorized Jewish-grown produce from the Arava region (around Eilat), parts of Sinai (but not Yamit or Pithat Rafiah), and the Golan. Rabbi Roth of Eida Haharedit, however, does not accept Golan as "outside." Some other authorities reportedly do allow produce from Yamit and Pithat Rafiah. And so on.

One would have to be half agronomist, half Talmudic scholar to fathom the intricacies of *Shmita* observance in modern Israel. I am neither, and much of my information comes from Arye Lefkowitz, chairman of the Organization of Religious Consumers.

This three-year-old group can make life easier for religious consumers than in previous Sabbaticals. Very soon, it will publish a pictorial calendar, showing the various vegetables, fruits and grains of the Land, and the dates during the Sabbatical from which their use is prohibited.

The serious Sabbatical shopping problems begin around mid-*Heshvan* on the Jewish calendar.



Lester J. Millman

The seventh year

or about a week from now. That is because most vegetables planted before Rosh Hashana will have been harvested and the later plantings are not acceptable.

Fruit, which is perennial, presents far fewer problems. It may be picked and eaten, so long as its marketing is consistent with the principles of *kudshat shvi'it* (sanctity of the Seventh Year). In the religious neighbourhoods, greengrocers are considered to be salaried employees of the Rabbinate for the year, and their goods are *otzar beit din*.

Fruit, in any case, won't be much worry until next summer. This year's citrus crop is not considered produce of the Sabbatical Year, because the fruit appeared before Rosh Hashana. The same holds for the autumn harvest of apples and pears. And the "special sanctity" principle is overlooked if you buy fruit in a regular shop "with a debt," i.e., on credit, or "indirectly," along with other items. Lefkowitz told me: Problems with locally-grown grain products and sugar will begin to appear only toward next summer.

IN PREVIOUS Sabbaticals, there were outcries about the outrageously high prices of the *Shmita*-free vegetables from Arab farms. Prices will supposedly be fairer this year, with the entry of

MARKETING WITH MARTHA

Tnuva and other Jewish public bodies into the supply chain.

Haim Porat, manager of Tnuva's vegetable department, told me they have set up special warehouses for approved produce up in Jerusalem and the Bnei Brak-Ramat Gan area. Arrangements have also been made for Tel Aviv, Rehovot and points south, and for Haifa. Porat told me that prices should be "only a fraction higher" than for regular Tnuva goods, to cover administrative costs. Almost all types of vegetables would be available.

Tnuva's special *Shmita* goods will carry the certificates of various ultra-Orthodox authorities. For Jerusalem, for instance, there will be some crates bearing the stamp of the Jerusalem Chief Rabbinate, and others that of the Eida Haharedit. There will also be "regular" Tnuva supplies to Jerusalem for those who accept the Israel Chief Rabbinate's land sale. Each customer must look for the certification of the authority she trusts.

In Jerusalem, the Histadrut's

Supermarket chain has made arrangements for its Kiryat Itri branch to carry only fresh produce approved by the Rabbinical Council of Agudat Yisrael. Prices are to be no higher than at other supermarkets, and home delivery is promised throughout the city.

In the Dan Region, similar arrangements have been made for special produce at the Bnei Brak Supermarket, 116 Rehov Rabbi Akiva. It will all come directly from Arab sources and will be under the supervision of the Bnei Brak Rabbinate.

The Super-Sol chain has declined to become involved in supplying special produce for *Shmita* observers, because of the conflicting requirements of the various rabbinical authorities.

Consumers who cannot get the fresh vegetables they want should look for Sunfrost frozen ones. A large supply of last year's produce has been stashed away both by the Agudat Yisrael in Jerusalem and in Sunfrost's own warehouses at Ashdod. It will bear the special stamp of Agudat Yisrael or of the Rabbinical Council of Ashdod.

ARYE LEFKOWITZ took me on a tour of the *Merkas Hadgama Arzi Lamitzvat Ba'aretz*. This national demonstration centre for religious observances at Bnei Brak is

specializing this year in methods of growing one's own vegetables at home. Since these are designed as an economy measure, to counter the high prices that have always been charged for special *Shmita* produce, they may appeal to non-Orthodox consumers, too, in face of the continual rise in the prices of regular vegetables.

Lefkowitz explains that vegetables and flowers may be planted and harvested at home during *Shmita* if certain conditions are met. They must be under a roof, either the balcony roof or a special "Shmita roof" if they are being grown in a yard or on the rooftop. And plants may not have any connection with the ground. Out of doors, plastic sheeting can separate the plant containers from the earth.

Cultivation should be in containers which are moveable, Lefkowitz says. Within them, the soil may be regular earth, or a synthetic soil made of plastics and available at gardening shops along with slow-releasing balls of fertilizer. Lefkowitz recommends this for home use as it is cleaner, and he calls it "semi-hydroponic" cultivation. Fully hydroponic growth, with the roots in water only, is demonstrated at the centre, but considered impractical for home use.

The most attractive growing units I saw for households were made from coloured plastic washbowls of different sizes, affixed to a metal pole. In them were parsley, dill, scallions, carrots, radishes, mint, root celery and strawberries. Less expensive planters can be made from styrofoam (*kalkar*) boxes, or aluminium or asbestos pipes placed upright with slits cut in them for planting space.

Lefkowitz knows of nowhere to buy these planting units ready-made. Do-it-yourselfers can assemble them. If a group of religious consumers were to approach Lefkowitz with a joint purchase order, he would try to arrange their construction.

Another *Shmita* aid is a moisture-measuring device, for those who want to make sure they are watering household plants and outdoor gardens no more than is permitted for survival. They sell for IL200 to IL700 at gardening shops. A more complicated device on display is an automatic moisture dripper attached to a time-clock, donated to the centre by the non-religious Hashomer Hatzair's Kibbutz Evron.

The *Merkas Hadgama* is located at 98 Rehov Hashomer (opposite the Osem factory) and welcomes visitors Mondays through Thursdays, from 8 a.m. to noon.

SHMITA observers who want to use tinned vegetables must learn to read the production dates embossed in the metal lids. They should avoid tins dated from this Rosh Hashana — code "9-20" (the 26th day of 1979) until Hanukka of 1980, which is generally considered the cut-off point for Sabbatical produce.

The Religious Consumers Organization has cracked the code datings on all sorts of products including the tiny scratches on the paper labels of soft drinks and jams. Information is available from P.O.B. 69, Bnei Brak or by telephoning 03-787443. Questions about fruit, grains, etc., become more pressing as the year wears on. They can be put to Lefkowitz's organization or to any local rabbinat. The Jerusalem Rabbinate will soon be publishing some relevant material.

Martha Melnick

The Weekend Dry Bones

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